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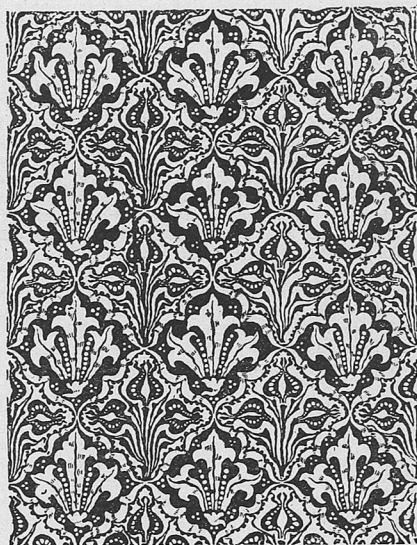
THE DECORATOR AND FURNISHER.

printing tints from an endless blanket roller, revolving through troughs of color. When the paper has received its printed pattern, it still further travels over a succession of rollers, through the drying-room; when perfectly dry, it is transferred to a machine, for cutting into lengths of twelve yards. A machine carrying two rollers produces paper at the rate of about four miles an hour.

whole work has an infinitely joyous and hopeful quality. This is equally true of the winged groups, which are in delightful contrast to the familiar and hackneyed types that serve to represent Virtue, Sacrifice, Charity, and other abstract entities, which sculptors have personified time out of mind, by large, heavy, dull looking, stone women.



THE "JASMINE" WALL-PAPER, BY JEFFREYS & CO.



SEED AND FLOWER DESIGN, BY WALTER CRANE.

DECORATIVE NOTE.

THE group represented in the pediment of the Woman's Building, Chicago, typifies woman's work in the various walks of life. The central figure is full of spirit and charm, in one hand she holds a myrtle wreath; in the other the scales of justice. On her right we find Woman the Benefactor; and on her left the Woman, the Artist and Litterateur. The figures are modeled in very high relief and the

NEW WALL PAPERS, BY H. BARTHOLOMAE & CO.

BY THE EDITOR.



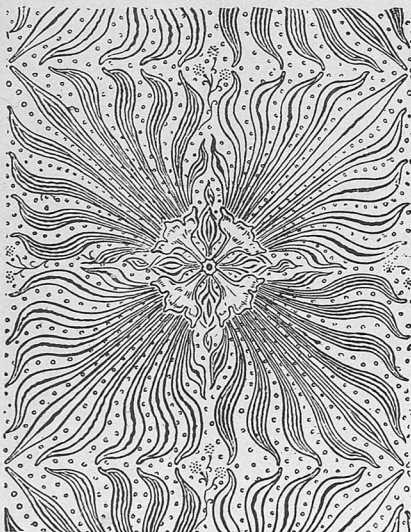
HERE is undoubtedly a growing feeling for art on the part of the American people fostered by indefatigable workers in all branches of industrial art, but in no department is the advance so conspicuous as in that of high art wall-papers. Among the firms who have been mainly instrumental in educating the public and, indeed, the art world also, to a proper appreciation of the true position occupied by wall-papers in the decoration of the house, H. Bartholomae & Co., are in the highest rank, and it was with no small amount of pleasure that we inspected a few days ago their new season's line of hand-made goods.

To speak of special effects, some suprisingly novel designs have been prepared in a grade of goods special to the firm and known as

"DROP CORNICE" DESIGNS

enriched with another specialty, viz.: "Appliqué Relief." We are glad to observe that the system that has hitherto prevailed of abruptly cutting short the wall-paper repeat by the picture moulding, or frieze, is being rapidly relegated to the limbo of decay by the introduction of more organic designs, in which every element of the pattern is exhibited unmutated upon the wall surface. Every repeat of the patterns, whether upright or lateral, possesses its own axis of symmetry and, whether the design is purely geometrical or purely organic, it more resembles a mural painting specially designed for its position, than an irresponsible geometrical repeat.

The "American" design in this category is an exceedingly beautiful example of this method of wall decoration. The space usually occupied by the frieze is filled with an elaborate repeat, usually of large proportions, in which is concentrated all the glory of form and color known to the modern decorator. The arrangement consists of a complex interlacement of light and airy scrolls and garlands of pearls with



THE "JUNO" CEILING DESIGN, BY WALTER CRANE.

minute lambrequins, all outlined in appliqué relief treated with glitter. This pattern is printed in a variety of delicate combinations, light green and yellow, citron yellow and gray, and russet pink on a white ground, being favorite combinations. Embossed in moiré effects it is very beautiful, and such treatment produced, as we have seen it, in a blaze of purple reds will be warmly appreciated.

Another "drop cornice" pattern is a most delicate and desirable Americanization of the Italian Renaissance. A treatment in blue and silver is particularly happy, the vase motive in the design having the gleam of blue enamel. This pattern is also enriched with appliqué relief.

Continuing the same method of treatment, both as regards drop cornice and relief outlines, we come upon an interchangeable pattern of splendid proportions known as the "Climax," for indeed it is the climax, not only as regards style and color, but also as regards adaptability to the various uses to which wall paper is put. The relief panel forming the main part of the ornament is a "drop cornice" pattern, and this motive, filled with floral compositions and printed in delicate colorings, makes the design a suitable decoration for parlors and drawing rooms. The panel filled with symbols of fruit and animals and printed in heavier colors makes a suitable dining room decoration. The same device, having the panels filled with landscape effects, is an admirable scheme for halls and stairways and, furthermore, the panels, when filled with cupids, the whole being printed in bright colors, forms an admirable nursery decoration. This omnibus arrangement, it will be admitted, fully merits its title of climax, for it is certainly the climax of the wall-paper manufacturer's art in multiplicity of use as well as of effect.

There is also shown a fine tapestry production in which the foliage of the pattern are intermingled with an emblazonment of rococo scrollage in metallic appliqué. The frieze has a blended ground leading the heavier tone of the wall-filler into the light effects of the ceiling. A soft green effect in foliage, with rich yellow gold coquillage, is a choice rendering of this beautiful pattern. There is also a tapestry pattern with a wall-filler strewn with *fleur de lis* in new combination of color.

A Louis Seize pattern resembles a rich floral transformation scene, the ceiling being diversified with a peculiar enrichment in appliqué relief. Another Louis Seize pattern is a choice lambrequin of the "drop cornice" variety, which is a triumph of the designer's art.

Many of these these new effects have the upper third of the wall space filled in with stripes, being alternations of mica and flat color. A rose pattern on a background of French gray stripes, and a pattern in empire green on a similar background, are indications of the delicacy and beauty that characterize such compositions.

Buyers must not imagine that they can judge of the characters of such designs from the pattern books, for one might as well take a petal and attempt to form a correct conception of the unseen flower from which it had been torn. The very boldness and beauty of the patterns make it absolutely essential to see several repeats in each case, to judge of their merit. This point is fully brought to our notice by a grandiose pattern, a cartouche of dark, red scrolls on a yellow ground of the "drop cornice" variety. This has for ceiling accompaniment a bold scallop net pattern, radiating from a centre so large that four repeats would cover an ordinary ceiling. We have never seen so rich a wealth of form evolved from means so simple. The evolution is a happy one and will produce lasting effects, while adding to the prestige of the firm.

We have only space at present to refer to a few of the most original patterns in the firm's hand made goods, and hope in a future issue to refer more extensively to their line of machine goods.

There is a freshness about the designs produced by H. Bartholomae & Co., for the coming season, that stamp them as entirely different from the products of former years. The amazing splendor of some of the designs altogether defy description, and the object of this necessarily brief notice is not simply to convey an idea of them to the mind of the reader, but to insist upon the importance of the trade seeing the goods in question. They are the production of a firm that realizes the responsibilities as manufacturers of American art products. The price of such goods is no recompense for the sacrifices of artistic ability, time and labor involved in their production. It is these sacrifices that ennoble the artist, that lift him above the level of the tradesman howling for his pound of flesh, and as such impart an unpurchasable value to such fine decorations.

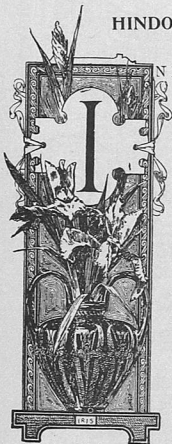
Mr. Paul Groeber, the artist member of the firm, besides being a designer of consummate ability, is an enthusiast in his profession, and one who believes that art can do as much as anything else to uplift humanity.



THE "AMERICAN" WALL-PAPER.
BY H. BARTHOLOMAE & CO.

He believes that a beautiful decoration acts as a balm to the careworn, overworked, man or woman of the present age, and that art has a moral power that cannot be overestimated. Besides this, he believes that art is a great national force, and that no nation can go to the front without its help. The highest expression of the nation lies not in the strength of its army and navy, but in the putting forth of its art force. We see to-day England and America alike dominated by French eighteenth century art ideas, and even the homes of the far West, as well as those of the East, are paying homage to the Louis XV. and Empire styles. Italy and Japan, also nations in which art has been highly developed, have impressed upon the Western hemisphere the splendor of their decorative genius.

HINDOO ART AND MYTHOLOGY.



In Hindoo mythology, Brahma, that is, Parabrahma (the Great Brahma) is regarded as the Supreme Being, the Soul of the World, an eternal essence, of no sex, in which are inherent all things. The name is derived from the root *brith*, "to expand," denoting the universally expanding essence of an infinite, imperishable existence. Just as the sun radiates light and heat, both of which essences are manifestations of his far-off fires, so also Brahma has a thousand manifestations. The thousand gods and demi-gods of the Hindoo Pantheon are all manifestations of Brahma. The superior deities are supposed to be immortal, but as compared with Brahma, are perishable, for it is conceivable that different interpretations of the subordinate duties would alter their characteristics so much as to completely change their functions and nature, an occurrence very largely indulged in in Hindoo mythology.

Brahma exists in two states, therefore, the one unseen and imperishable, and the other manifested and perishable. The imperishable is the Supreme Being; the perishable is the universe, or Brahmah, the first incarnation of the deity, whose name is distinguished by having the final vowel long. Brahma is also addressed by the sacred word *Aum*.

That particular manifestation of the multiform Brahma which we call the world—composed of earth, sky and heaven—is called Vishnu, who represents the upbuilding, or creative principle. When the world or matter changes its form and is dissolved into simple being, the distinctive power of Brahma is represented by Siva, the destroyer. These three deities, Brahma, Vishnu and Siva, form the Hindoo trinity, all manifestations of the Supreme Brahma.

In the tableau of Hindoo art on page 188, entitled Brahma, the Soul of the World, we see in the central panel Vishnu, the creator of the world and preserver of life, being himself created by Brahma, seated in a lotus that springs from the navel of Vishnu.

In the Mahābhārata, Brahma is said to have issued from a lotus that sprung from the navel of Vishnu. This idea, however, is convertible to the idea, Brahma being the universe, is greater than Vishnu, the world; consequently, according to the process of nature, he gave life to Vishnu, who is his alter-ego, or manifestation for the specific work of creating the world. On the other hand, considering Vishnu as the special manifestation of Parabrahma as creator of all things, we behold the god wrapt in a mysterious slumber, in which he imagines the production of worlds, and forthwith a lotus springs from his navel. In the centre of this lotus Brahma appears, that is, created things, and says the Purānas, "Vishnu, beholding the production of his body, was delighted."

Vishnu is seen floating or brooding upon the waters, supported by the serpent Seisha. Beside him sits his attendant queen, Lakshmi, the Goddess of Love. The panel is framed with pillars on either side, supporting an arch, sculptured with the forms of the various minor deities. Each corner of the composition contains decorations representative of four different incarnations of Vishnu, as worshipped by the Hindoos in various parts of India.

MATSYA AWATARA.

Vishnu, in the form of a fish, warns Manu, the progenitor of the human race, that the earth would be overwhelmed with a flood, and is commanded to build a ship for his safety. When the deluge came,

Manu, as advised, tied the ship, by means of a serpent, to the horn on the head of the fish-god, which bore the ship safely to the peak of Himabān.

KURMA AWATARA.

This incarnation was necessitated by the fact that the gods were in danger of losing their authority over the demons. In their distress, they applied to Vishnu for help, who told them to churn the sea of milk, that they might procure the *Amrita*, or water of life, by which they would be made strong, and promised to become the tortoise on which the mountain Mandara, as a churning stick, should rest. Thus Vishnu, in the form of a tortoise, served as a pivot for the mountain, which was whirled around in the milky sea.

PARAS HURAMA.

The incarnation of Paras Hurama or Hurama with Axe, was undertaken by Vishnu for the purpose of exterminating the Kshatriya, or Warrior Caste, which had tried to assert its authority over the Brahmanical or Priestly Caste. Twenty-one times Hurama, or Rama, is said to have cleared the earth of these men, by various means; but some few were preserved who were able to perpetuate the race. The story of Rama's life contains some of the most wonderful legends in the whole of the sacred writings of the Hindoos.

THE KRISHNA AWATARA.

Krishna, which means "the black, or dark one," is an incarnation "of a portion of the divine essence of Vishnu." He was a general champion of men in defending them from demons, and is probably but the glorification of a mortal hero, a Hindoo Hercules. He was also a great lover of women, and once assumed the forms of 16,000 lovers to as many women. At once god and mortal, he is one of the most popular manifestations of Vishnu.

VISHNU ENTHRONED.

The central lower medallion represents Vishnu enthroned with four arms. In one hand he bears the sceptre of supreme sovereignty; from another radiates flame, denoting him as Lord of the Sun or of the heavens. From his third hand springs a deer, as symbol of his creative powers, while with his fourth hand he invites the adoration of men.

No mythology is so glorious as a product of imaginative faith. No pagan pantheon is wrapt in such splendors. The heaven of Vishnu is of gold, with all its buildings of jewels. On a seat, glorious as the meridian sun, sitting on white lotuses, is Vishnu, and on his right hand Lakshmi, who shines like a continuous blaze of lightning, from whose body the fragrance of the lotus extends a thousand miles. The central medallion at the top of the design is a representation of Buddha, "The Enlightened."

BUDDHA.

The Brahmans have a legend that the Buddha is one of the many Avatars or manifestations of Vishnu, but the teachings of the true Buddha are so violently opposed to the teachings of Brahmanism that it must be conceded that this reformer was a mortal, the son of the King of Kapilavastu, adjoining Nepal. His name was Sakya Guatama, and is known as Buddha Guatama, to distinguish him from the Brahmanical Buddha. He taught that neither the doctrines nor the austerities of the Brahmans were of any avail in delivering man from old age, disease and death. Pain and pleasure are simply the result of Karma (works), no notice being taken of the existence or non-existence of God. He taught the Hindoo doctrine of the transmigration of souls. He assumed existence to be miserable, and that the highest conceivable good is to obtain entire exemption from existence. He taught the evil of caste distinctions, and all who embraced his tenets became members of a great brotherhood. His moral code is one of the most perfect in the world. He became the founder of a religion which, after a lapse of 2,000 years, is still professed by 455,000,000 of human beings. Sir Edwin Arnold's poem, "The Light of Asia," is a glorification of Buddha, one of the divine souls of the world. "Reverence to the jewel on the lotus;" "Honor to the incomparable Buddha," cry his myriads of followers.

In Hindoo art are expressed infinite weird forces and langors, the perpetual creation, destruction, and re-creation of the world. Fashioned in an age when the imagination of man was much more highly developed than at present, it sought to render in imperishable forms the energy and immobility of supreme power, clothing the forces of the universe with forms the most splendid the world has ever beheld.